



PUBLISHED BY READERS' CLUB OF CANADA LIMITED/AUGUST 1960

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HAMMOCK HO!

A programme for August reading

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Readers' Club Selection

NEW CANADIAN LIBRARY AND THE PAPERBACK BOOM

by Robert Weaver

Bob Weaver takes a searching look at the paperback phenomenon by way of introduction to this month's selection — five paperback books from Canada's own New Canadian Library.

In the fifteen years since the end of the second world war a whole new book business has grown up in North America. The idea of inexpensive reprint books isn't a new one, and Canadians have been buying and reading Penguin Books since the thirties. But it is something new to find books displayed almost everywhere and selling hundreds of thousands and even millions of copies. It is either a revolution or a further corruption of public taste. It depends on what you think of our mass society.

There is also the possibility that the pocket-book boom is a fluke. Some people still insist that the market is fundamentally unsound, that the publishers are disguising the fact that a dangerously high percentage of their books are returned unsold, and that ruthless competition for books to publish and space in which to display them must eventually destroy the whole industry. About six years ago, for that matter, the pocket-book market was swamped, and the publishers had to destroy hundreds of thousands of books to bring some order out of the chaos they themselves had created.

But there was a recovery, a few publishers disappeared, and today the most important firms seem as healthy and as erratically adventurous

as ever. A drop in the newsstand sales of some of the mass-circulation magazines has made the distributors more interested in the pocket book lines they also handle. New outlets are still being discovered and exploited. Great battles are fought by night once again for the reprint rights to popular books. The number of books written for original publication as pocket books seems to me to be increasing.

The mixture of books on the newsstands remains much as it was before, but the more important publishers have recently begun to develop prestige lines. Dell publishes its Laurel Editions, New American Library its Signet Classics, and there are the Bantam Classics (from Bantam Books) and the Pocket Library (from Pocket Books). New American Library also has its non-fiction series of Mentor Books which it has been publishing for a number of years. On the larger newsstands readers may discover Bertrand Russell and Rachel Carson, Dostoevsky and Turgenev, Dreiser and Melville, as well as Agatha Christie, Richard Prather and someone named Orrie Hitt, who must be as prolific and as decadent as any of the writers of pocket book originals.

Series like Dell's Laurel Editions and the Signet Classics, for readers with beer incomes, are now in competition with other reprint series for readers with champagne tastes and at least enough income to afford South African wines (if that isn't a dirty word). I mean, of course, the so-called quality reprints: Anchor, Vintage, Evergreen, Beacon, Meridian, Compass, and at least two dozen more. There is a wine here for every taste and every season. There are almost too many reprints of the classics, old and new, and sometimes there is even little sense of editorial discretion on (of all places) the cultural front. We live in an age when it is not only the applicants for private television licenses who have cultural pretensions.

It seems a little ironical that series like Anchor Books and Vintage Books were begun at about the time the pocket book publishers were dumping unsold books in furnaces and in a conveniently abandoned canal near Buffalo, New York. For the quality reprint publishers are fighting for space in the bookstores as bitterly as are the firms that service the newsstands. It will be a pity if they destroy their own magnificent publishing experiment. They have brought fine books into print again, and they have sold them to a new and much larger group of readers. They have done a good deal to improve book design. Their titles make a bold and cheerful display in the bookstores.

What the various reprint experiments have done for writers has been more debatable. The percentage most writers receive from the sale of a newsstand pocket book is substantially lower than the percentage he traditionally receives from the sale of a hard-cover book. But there is no doubt that his book will reach an enormous new audience. Take, for example, two Canadian novelists who were published by New American Library. Ernest Buckler's *The Mountain and the Valley* sold in hard-covers in Canada and the United States perhaps 10,000 copies. It was later published in a Signet edition of 250,000 to 300,000 copies. Morley Callaghan's *The Loved and the Lost* had a disappointing sale in its hard-

cover edition. New American Library has distributed about half a million copies of the novel in recent years.

Sales of the quality reprints are much smaller—from 20,000 to possibly 100,000 copies of a popular book like *The Lonely Crowd*. But these are books that may have sold as few as 1,500 to 2,000 copies in their original editions. For the traditional publishers the various reprint series represent a miracle and, possibly, a temptation. Series like Anchor and Vintage and Compass have been developed by hard-cover publishers partly to bring their own back lists into print again for sales to a new group of readers. Generally reprint sales seem to the original publisher a subsidiary market almost as beckoning as Hollywood and rather more stable.

So far I've been discussing reprint series published in the United States and distributed in Canada as well. Most reprint experiments require a mass market, and mass markets are not easily come by in countries of small population. One Canadian series of pocket books for the newsstands, Harlequin Books, has managed to exist for a number of years. It publishes a few Canadian books, but on the whole it's an undistinguished and drably produced list of light romances, books about nurses, and the fusty leavings from the English publishing scene.

There is also a Canadian series of quality reprints, the *New Canadian Library*, and it is quite another matter. There are now a dozen books in the *New Canadian Library*, they are published in editions of 5,000 copies for sale at a dollar, and two or three of the books have had to be reprinted. They are designed, boldly and with good taste, by Frank Newfeld. The general editor for the series is Malcolm Ross, and each book contains an introduction by a Canadian critic. (This is an aspect of the *New Canadian Library* with which I quarrel. The introductions may be useful to students, but I think that most of them are simply an irritation for the general reader.)

So far the *New Canadian Library* consists almost entirely of novels and books of poetry and short stories. It should include non-fiction of good literary quality. The publisher's experience with this series has already encouraged him to try a second experiment. Two serious originals — Sheila Watson's fine short novel *The Double Hook*, and a book of Irving Layton's poetry (*A Red Carpet for the Sun*, a Club selection in its hard-cover version) — have been published successfully in a similar but slightly different format. It's because the *New Canadian Library* is one of the few imaginative experiments in Canadian publishing that we offer five titles from the series to our members.

ARCADIAN ADVENTURES WITH THE IDLE RICH is Stephen Leacock's big-city companion to **SUNSHINE SKETCHES OF A LITTLE TOWN**. Most readers will recognize Montreal as the source of the book. It's typical Leacock satire fired at bankers, businessmen, professors, and other poolroom companions from the metropolis. Is it frivolous to say that Leacock makes good hammock reading?

THE TIN FLUTE is, to English-Canadians at least, perhaps the most distinguished novel to come from French Canada. Gabrielle Roy writes with bitter realism about lower class French-Canadians in Montreal in wartime.

AS FOR ME AND MY HOUSE is a novel rescued from neglect by the New Canadian Library. Sinclair Ross published this study of a minister and his wife in a small Prairie town some twenty years ago. It was greatly admired by a small group of critics, but it had almost no readers. It's grim and powerful, and this is a true case of re-discovery.

OVER PRAIRIE TRAILS is a book that is often admired by people who do not generally admire the works of its thorny author Frederick Philip Grove. It's a modest account of what Grove saw and thought about on four slow journeys by horse and carriage over the Prairies in the four different seasons of the year.

SUCH IS MY BELOVED is one of Morley Callaghan's three most successful novels, and that means that in my view it's one of the best Canadian novels. It's the story of a young priest and his attempt to help two prostitutes in downtown Toronto during the Depression. But it doesn't date because it's really the story of love and innocence betrayed.

ARCADIAN ADVENTURES WITH THE IDLE RICH by Stephen Leacock, THE TIN FLUTE by Gabrielle Roy, AS FOR ME AND MY HOUSE by Sinclair Ross, OVER PRAIRIE TRAILS by Frederick Philip Grove, and SUCH IS MY BELOVED by Morley Callaghan are published in the New Canadian Library series by McClelland & Stewart Limited. The published price of each volume is \$1.00. Readers' Club member's price is \$4.00 for all five books together. These five books will be sent automatically to Club members unless other instructions are received. Note on substitutions and replacements: members may substitute any one or more of the other New Canadian Library titles listed below for any one or more of the five books included in this month's Selection. Members may also order fewer than five titles and these will be supplied at \$1.00 each, shipping prepaid. Members may also order more than five titles; any five or more New Canadian Library titles will be supplied at the special member's price of 80c per book (plus shipping charges).

OTHER NEW CANADIAN LIBRARY TITLES NOW AVAILABLE

LITERARY LAPSES by Stephen Leacock

THE CLOCKMAKER by Thomas Chandler Haliburton

THE LAST BARRIER AND OTHER STORIES by Charles G. D. Roberts

AT THE TIDE'S TURN AND OTHER STORIES by Thomas H. Raddall

HABITANT POEMS by William Henry Drummond

LITERARY LAPSES by Stephen Leacock

An Alternate Selection

CANADIAN SHORT STORIES

edited by Robert Weaver

reviewed by Arnold Edinborough

In the Readers' Club committee of judges, Bob Weaver didn't vote when we discussed CANADIAN SHORT STORIES. He even expressed doubts about the propriety of our offering a book edited by a member of our committee. To the rest of us, however, there was no hesitation.

Canadian Short Stories, selected by Robert Weaver, is the perfect companion for summer reading. It is well-designed, light to hold, and fits as easily into the pocket as would a paper-back.

Of course, ease of manipulation doesn't in itself make a book a perfect companion. But Mr. Weaver's collection of twenty-seven short stories by Canadian writers is varied, well written, interesting and different. Though the bulk of them are by English writers, three are published in translation from the original French. Mr. Weaver tells us why he includes these translations in his Introduction: "There is no sense pretending that even today there is a consistent or vital connection between the writers of French and English Canada. But in the past few years some short stories from French Canada (and a good deal of poetry) have been published or broadcast in translation and it seems worth recognizing this important, if hesitant, meeting of the two cultures by reprinting three of these stories here."

One of the three French stories could not legitimately be missed out of any Canadian anthology and that is Ringuet's story, *The Heritage*. This deals with the Quebecer's love of his land, his passionate dislike of any foreigner coming on to that land and the love which is futile to combat that dislike.

The first story in the collection was published at the end of the Nineteenth Century, but I doubt if many people have read it. Called *The*

Privilege of the Limits, it is a richly humorous tale which tells us much about the Presbyterian-Scottish Establishment. Then there is *The Sick Call* by Morley Callaghan, published in 1936, but still as fresh as ever in its treatment of the renegade or defeated Catholic — a type Mr. Callaghan has written a good deal about.

Still on the Catholic theme is Leo Kennedy's brilliant piece of farce titled *A Priest in the Family* in which an Italian immigrant Catholic has a fierce fight with an Irish Montrealer. Since both combatants are char-women, the weapons are dustcloths and buckets. The battle takes place inside the church and Father Hoffman needs all his wisdom in restoring the Lord's peace.

There are stories about Indians (*One, Two, Three Little Indians* by Hugh Garner — a piece full of pathos); about old-fashioned club excursions (Stephen Leacock's much-loved tale of the grounding of the Mariposa Bell by the Knights of Pythias); about summer cottages (a rather bitter little story by Irving Layton called *Vacation in La Voiselle*); and about conventions (Ethel Wilson's *Mrs. Golightly and the First Convention* is as astringent a piece of writing as Canada has seen in a long time).

Add to the writers mentioned Thomas Raddall, Mordecai Richler, Malcolm Lowry, Sinclair Ross, Frederick Philip Grove, Sir Charles G. D. Roberts, Roger Lemelin and W. O. Mitchell and you can see the scope and excellence of this small volume. I thoroughly recommend it for pocket, bedside or deck chair, and when you have read it once you can start picking out your favorites again.

CANADIAN SHORT STORIES is published by Oxford University Press in the World's Classics series. It has 420 pages and includes twenty-seven short stories and an introduction by Robert Weaver. Canadian Short Stories is published at \$1.75. Readers' Club members' price is \$1.40.

VIEWS

Remember the Shakespeare Seminar we mentioned in these columns a couple of months ago? It's turned into one of the success stories of the year. McMaster University, the principal sponsor, was aiming at between seventy-five and one hundred registrations for the event — people willing to spend five days at Stratford discussing Shakespeare and seeing the Festival plays — but when the enrolments started coming in the McMaster people found themselves swamped. Further registrations were cut off when the number of participants reached one hundred and fifty. Students came from every province in Canada, from ten American states and from several foreign countries. The Seminar took place July 17 to 22. Our connection? One of the Seminar staff was Arnold Edinborough, a Club judge, and one of the special lecturers was Tyrone Guthrie, author of *A Life in the Theatre* (Readers' Club Selection for July).

James M. Minifie's Peacemaker or Powder-Monkey is the non-fiction best-seller in Canada right now.

Coming back to seminars and festivals, the country is full of them this summer. Stratford, of course. And Vancouver from July 28 to August 16, with orchestral and chamber music, three operas, plays, the dance, films, art exhibitions — to say nothing of Hal Holbrook in his interpretation of Mark Twain and two days of music and discussion devoted to the Canadian composer. From August 6 to 13 the Couchiching Conference will discuss "The Latin Americas" (In **Peacemaker or Powder-Monkey**, Minifie makes a point of our neglect of our Latin American neighbors). Further information on Couchiching may be had from Canadian Institute on Public Affairs, 244 St. George Street, Toronto 5. And in Sackville, N.B. the sixth annual Mount Allison Summer Institute will consider "Science and Society" from August 12 to 14. Distinguished participants will include George Johnston (author of *The Cruising Auk*, a Club Selection), J. L. Gray, President of Atomic Energy of Canada Limited, Kurt Swinton, President of Encyclopedia Britannica of Canada and Gerald

Wendt, author of *You and the Atom*, etc. plus a number of others, equally stimulating. Information on the Mount Allison Institute may be obtained from Department of Extension, Mount Allison University, Sackville, N.B.

Canadian Art is publishing two special issues this year in addition to its usual (if any publications so outstanding may be called usual) four. These are devoted to graphic design and to architecture. They will apparently become annual fixtures of the Society for Art Publications' program. The issue on Graphic Design is available now and includes fascinating examples of advertising art, package design, magazine and editorial art, photography and, not least, book design, including jackets and covers, illustration and typography. Of the books singled out for design excellence four — **One Chinese Moon, Collected Poems of E. J. Pratt, Portraits of Greatness and Looking at Architecture in Canada** have been Club Selections and remain available to members. And **Canadian Art?** Available through good bookstores, the best magazine stands, or from Society for Art Publications, 77 Maclaren Street, Ottawa 4, Ontario.

Just learned of the Modern Times Bookstore in Regina, apparently that city's first major book outlet. In Stratford, Ontario, Madeleine Reeds' La Boutique is carrying books this summer; Stan Blowes has been doing so for a number of years in the same community. Why do most of us think that tourists only want to buy china, woollens and whisky? Given the chance, they'd buy books too.

Lady Chatterley's Lover was recently ruled an obscene book by a Montreal court. Under Canada's new definition of obscenity in the Criminal Code, the seller of this book is liable for punishment. And the new legislation seems to imply that if a book is found obscene by one court in one community it is ipso facto obscene and should neither be imported into Canada nor sold in any Canadian community. Most worrisome part of the recent ruling is that Judge T. A. Fontaine in Montreal rejected the opinions of respected writers and scholars as irrelevant in deciding the issue of

obscenity. We wonder just who is qualified to decide whether a book is obscene?

Pictures: who wants them? Last month **The Canadian Reader** had six half-tone illustrations and one line drawing. This month, none. Does anybody care? We'd like to know.

A change in the Club's membership system is going into effect this month. Previously members have received a statement of their account and an order form for the next month's Selection on opposite sides of the same card. This system was very convenient for the Club's staff but it did impose irritations on at least some Club members. The principal difficulty was that the order card for the next month's Selection was not received by the member who bought books in a given month until the books themselves reached him through the mail; this often left an uncomfortably short period of time for the member to send back his order card before the

next Selection was mailed to him automatically (and sometimes no time at all; we recently had a case where a book mailed in mid-May to a member on the West Coast didn't arrive until early July!). Under the new system, the order card will be mailed out with **The Canadian Reader** and members will have at least four weeks, eventually as long as five or six weeks, in which to let us have their instructions concerning the next Selection. And invoices for books ordered will be mailed out with the books. For the time being, we will be using the familiar two-sided cards for both purposes, but there will be a note on the order-card side of the invoice and on the invoice side of order card requesting that you ignore that side. Eventually, when the Club installs the new automatic equipment that is going to be necessary to service our growing membership quickly and efficiently, newly designed (and, we hope, easier to use) forms will replace the cards which we are now using.

AND REVIEWS

Genuine humor is a rare quality in any country's writing and it is probably as rare in Canadian writing as it is anywhere. Who do we have? In the past, Haliburton, Leacock . . . in the present Hiebert (**Sara Binks**), Nicol, and a few others who are occasionally funny (Pierre Berton?). It is pleasant, then, to be able to comment upon two genuinely amusing books—**An Uninhibited History of Canada** by Eric Nicol and Peter Whalley (Ryerson, \$2.00) and **Jasper** by Simpkins (Burns & MacEachern, \$1.25). As you might guess from the prices quoted above, both books are paperbacks—and **Jasper**, in fact, is almost pocket size. The **Uninhibited History** combines text by Eric Nicol and well-captioned drawings by Peter Whalley. Eric Nicol's text is much in the vein of the greatly beloved **1066 and All That** and Whalley's cartoon treatment of the foibles of the natives is vaguely reminiscent of the sort of thing Fougasse (and perhaps others as well) used to do in

Punch before the Malcolm Muggeridge regime put a stop to most of the fun in that magazine. Nicol, as usual, is sometimes very funny, sometimes mildly amusing and sometimes Arghh! He has great fun with the vast army of Mackenzies who have run our country since Bonny Prince Charlie was defeated. Example: "A man of the people arose and was later identified as Sir John A. Macdonald. Macdonald immediately caught the fancy of the voters because he was a change from the Mackenzies." As for such punny excesses as Nicol's observation that the "Boor War" was started by a lot of "impolite Dutchmen", or such variants as, "Carlton went home in a huff, the favorite means of transportation of British governors at that time," these tend to produce that unique blend of pleasure and pain in the reader that only the master punster dares inflict. Eric Nicol, like most good funny men, wields a knife to cut as well as a feather to tickle. "The reason

Canadian history has never caught on, like sex, for instance, is that it has been hard up for royal mistresses and has suffered from domination by common sense, compromise and a callous favoring of the facts over the juicy bits. We must really try to do better." Peter Whalley's contribution to this joint effort consists of text illustrations in the first half of the book and an appendix called "Canada Today" in the second half. This latter is a collection of captioned cartoons depicting various aspects of our character and culture. My favorite is titled "the arrival of the Canadian director" and shows ten members of the board of Canadian Uragold Corporation looking sourly at the innocently smiling Canadian who has dared to attend their meeting.

Simpkins Jasper is familiar to readers of **Maclean's**. This good-natured bear and his lively family spend their time outsmarting tourists, being plagued by officials like Mounties and Customs Inspectors, and turning up in improbable places such as the Grey Cup Game, a C.B.C. studio, a department store during the Christmas rush and the Gaspe Peninsula. This collection becomes a little repetitious when you read it through from cover to cover, but it's great fun as a pick-up and put-down book.

Cookbooks? From a university press? We've reviewed some odd books before, but **100 To Dinner** (University of Toronto Press, \$6.95) takes the cake (if we may be forgiven for using that phrase in this connection!). Want to know how to cook fried chicken? Take 75-100 lbs. chicken, 4 lbs. unsifted flour, etc. Beef stew? Start with 35 lbs. lean boneless stewing beef. Sponge cake? 48 eggs. And so it goes. This neat volume is a second enlarged edition of the original book which first appeared in 1947. Its creators are Elspeth Middleton, formerly head of a high school household science department, Muriel Ransom Carter, who was Superintendent of the Great Hall, Hart House, from 1938 to 1948, and Albert Vierin, Director of Food Service Operations for Aero Caterers. Three masters of a difficult profession, dedicated to the proposition that hospital pudding need not taste like glue nor institutional coffee like turpentine, present hundreds of king-size recipes. If

you ever had to cook for a summer camp, a club, or a horde of hungry children you could lean with confidence on the support of this book. For that matter, you could just divide everything by a factor of twenty-five and feed the family handsomely from the same book. But still, one is struck forcibly by the changing role of university presses. Twenty-five years ago they published doctoral theses and scholarly monographs. Now, gargantuan cookbooks which are sold not to cloistered academics but to lumber camp bull cooks.

"Along what route has the Canadian economy come, and where will it go from here? Will Canada continue to ship her raw materials to the factories of the industrialized countries? Or will she industrialize to the point where she exports primarily fully manufactured goods? Is she going to be a kind of mineral frontier for the United States and Great Britain, processing these minerals only enough to minimize transportation costs? Or are factor costs and markets going to shift in such a way as to call for production of the final goods in Canadian factories? What factors historically have shaped the Canadian economy and given it the structure it now displays? Does a study of these determinants provide a basis for projecting Canadian economic growth and structure for a decade or so? Just what are the prospects for the Canadian economy?" Good questions all, they are posed in the preface of **The Canadian Economy, Prospect and Retrospect** by Richard E. Caves and Richard H. Holton (S.J. Reginald Saunders, \$10.00), one of the volumes in the long and distinguished series of Harvard Economic Studies. This book — all 676 pages of it — represents an analysis of the Canadian economy undertaken by a pair of orthodox American economists. It makes interesting reading for Canadians (but take note: it's not really a popularization — you have to be relatively familiar with economic jargon to get full value out of it), especially now that charges and counter-charges about the developing or deteriorating pattern of our economy fill the air. The only thing missing is that emphasis on the role of transportation and communication — a peculiarly Canadian emphasis — which

has pervaded thinking about the Canadian economy at least since the days of Innis.

Canada's history is richer, her traditions run deeper, than most of us realize. A little book called **Songs of Old Manitoba** (Ryerson, \$3.95) brings this fact home. This is a slim collection of some sixteen folk songs, or almost-folk songs, composed and sung over the past century and a half in Manitoba and the valley of the Red River. The collection starts with "The Battle of Seven Oaks", a musical recollection of a

bloody fight between the men of the Northwest Company and the men of the Hudson's Bay Company. It ends with a song called "Manitoba", written in 1920 by a school principal. In between are songs which tell of fur-trade days, songs of the Metis Nation and their resistance to Canada's encroachment, and songs of the homesteaders. Margaret Arnett MacLeod, who created this collection, is to be thanked not only for adding to the richness of our culture, but also for leaving out "Remember the Red River Valley" which isn't a Canadian song at all.

RECENT CLUB SELECTIONS

The following Club selections are available to Readers' Club members at special Club prices. Any of these titles may be ordered in place of or in addition to this month's Selection or Alternate. The Club can also supply its members with any book in print at regular retail prices, postage prepaid.

TAY JOHN. Howard O'Hagan's haunting novel of conflict between nature and civilization in the Rockies. Published at \$4.95. Member's price \$3.95.

THE SOCIAL CREDIT MOVEMENT IN ALBERTA. The phenomenal rise of Social Credit in the Hungry Thirties is described and analysed by Professor John A. Irving. Published at \$6.00. Member's price \$4.75.

THREE AGAINST THE WILDERNESS. The amazing true story of a modern pioneer family and the miracle they wrought in the B.C. interior. Published at \$5.50. Member's price \$4.40.

THE APPRENTICESHIP OF DUDDY KRAVITZ. Mordecai Richler's powerful novel about a Jewish boy from the Montreal slums who dreamed of owning land. Published at \$3.75. Member's price \$2.95.

THE DESPERATE PEOPLE by Farley Mowat. A hard-hitting account of the Eskimo's misery and Canada's shame. Published at \$5.00. Member's price \$4.00.

E. J. PRATT COLLECTED POEMS. Revised second edition of the works of Canada's best-loved poet, with an introduction by Northrop Frye. Published at \$5.00. Member's price \$3.95.

FORM IN MUSIC. On two LP records, Helmut Blume describes and demonstrates the structure of music. Price \$7.95 includes shipping.

LOOKING AT ARCHITECTURE IN CANADA. Alan Gowans describes and evaluates our architectural heritage. Published at \$7.95. Member's price \$5.95.

ONE CHINESE MOON. Dr. J. Tuzo Wilson's lighthearted but provocative account of Red China. Published at \$5.50. Member's price \$4.25.

DAYS OF LIVING by Martin Roher. A young man's search for the meaning of life while he was dying of an incurable disease. Published at \$4.00. Member's price \$3.15.

ESKIMO by Edmund Carpenter, Frederick Varley, Robert Flaherty. Words and pictures combine to convey a sense of the Eskimo's view of the world and of himself. Published at \$4.95. Member's price \$3.95.

A MIXTURE OF FRAILTIES. Robertson Davies' tragic-comic story of an Ontario small-town girl who meets life in London. Published at \$3.95. Member's price \$3.15.

A RED CARPET FOR THE SUN. The most complete collection of Irving Layton's poetry yet published. Published at \$3.50. Member's price \$2.75.

FLAME OF POWER by Peter C. Newman. Fast-moving, provocative short biographies of eleven of Canada's greatest entrepreneurs. Published at \$4.95. Member's price \$3.95.

PEACEMAKER OR POWDER-MONKEY by James M. Minifie, an authoritative and passionate argument for a neutralist foreign policy for Canada and **THE TRUE FACE OF DUPLESSIS** by Pierre Laporte, the best-selling informal biography of Quebec's late strong man. **A Dual Selection.** Published at \$3.50 each. Member's price for both books \$5.50. (These titles may be had individually at retail price.)

FRONTENAC, THE COURTIER GOVERNOR by W. J. Eccles. A masterful debunking of one of Canada's historical heroes. Published at \$6.50. Member's price \$4.95.

PORTRAITS OF GREATNESS by Yousuf Karsh. Incomparable portraits by a great photographer, flawlessly reproduced. Published at \$17.50. Member's price \$12.95.

THE SHIP THAT DIED OF SHAME AND OTHER STORIES by Nicholas Mon-sarrat. The best stories about men, women and ships by a master storyteller. Published at \$3.50. Member's price \$2.75.

THE CRUISING AUK, wry, incisive lyric poems by George Johnston. Published at \$2.50. Member's price \$2.00.

CONTEMPORARY CANADA by Miriam Chapin. A friendly American journalist looks at our country without the usual rosy glasses. Published at \$7.50. Member's price \$5.50.

CANADIANS IN THE MAKING. A. R. M. Lower's disturbing analysis of our civilization and how it got to be that way. Published at \$7.50. Member's price \$5.25.

PHILOSOPHY IN THE MASS AGE. George Grant discusses God, morality, Marxism and the Mass Society in provocative Canadian terms. Published at \$3.00. Member's price \$2.40.

ROSES FOR CANADIAN GARDENS by Roscoe A. Fillmore. The first book to tell you all you need to know (and then some) about growing roses in the Canadian climate. Published at \$6.00. Member's price \$4.75.

A LIFE IN THE THEATRE by Tyrone Guthrie. The great director's lively account of his adventures on three continents. Published at \$6.85. Member's price \$5.45.

KLONDIKE CATTLE DRIVE. Norman Lee's good-humoured journal of his epic attempt to drive a herd of cattle to the Klondike. Charmingly illustrated, beautifully produced. Published at \$3.95. Member's price \$3.00.

THE CANADIAN READER is published monthly by Readers' Club of Canada Ltd., Box 507, Station F, Toronto 5, Ontario.

